

# THE AMERICAN MAGAZINE OF ART

MARCH, 1920

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*by*

## American Artists

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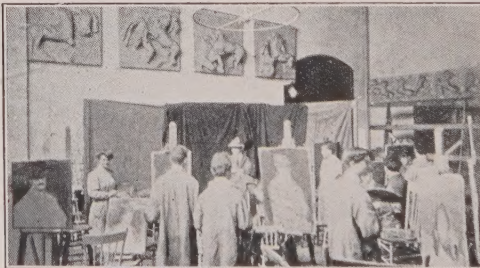
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COAST IN WINTER

A PAINTING BY WINSLOW HOMER

COURTESY OF MACBETH GALLERIES

# THE AMERICAN MAGAZINE OF ART

VOLUME XI

MARCH, 1920

NUMBER 5



EXAMPLES OF AMERICAN STONEWARE

BY PROFESSOR CHARLES F. BINNS

GEORGE G. BOOTH COLLECTION

## THE BOOTH COLLECTION OF AMERICAN HANDICRAFTS IN THE DETROIT ART MUSEUM

**I**N the Detroit Art Museum is a unique and increasingly valuable collection of American handicrafts assembled and presented to the Museum by Mr. George G. Booth, president, Society of Arts and Crafts.

Mr. Booth assembled this collection with two objects, the encouragement of the craftsmen and the stimulation of interest in contemporary craftwork. Many of the examples shown were executed for Mr. Booth, the craftsmen being permitted to follow their own inclinations and to execute the works in their own time. It was under similar patronage, patronage which does

not patronize in the objectionable sense of the word but rather cooperates in endeavor, that the finest works of the Renaissance were produced. The results attained through Mr. Booth's instrumentality in our own time would to many be surprising, so individual is the work, so high the merit attained.

The collection comprises work in wrought iron by Koralewsky, by Samuel Yellin and others, screens, door hinges, knockers, locks, latches, etc., things purposed for use, but beautiful in design and fine in craftsmanship.





WOOD CARVING

BY JOHN KIRCHMAYER

DETROIT MUSEUM OF ART  
GEORGE G. BOOTH COLLECTION

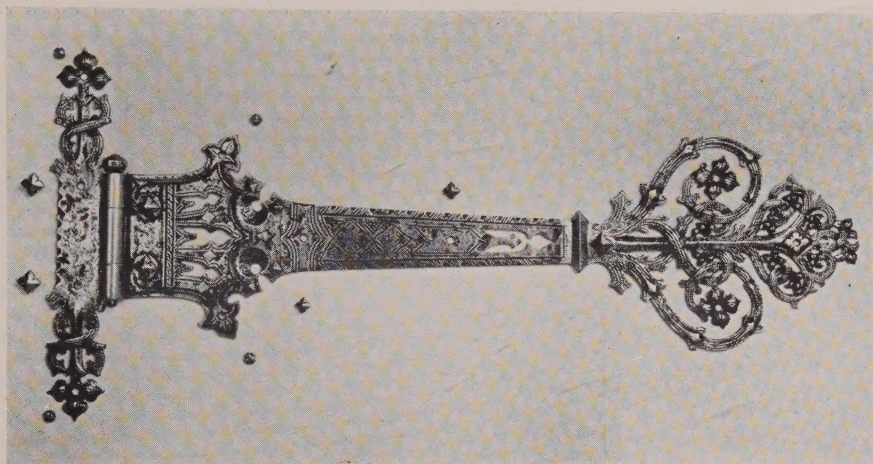
In ceramics the Booth Collection includes four choice pieces of pottery by Prof. Charles Binns of Alfred, New York, whose stoneware is regarded as superior to anything produced in this country and is comparable, it is said, to the best work of the artistic potters of earlier days in Europe, besides twenty-six porcelain vases by Mrs. Adelaide Alsop Robineau and seven pieces of pottery made at the Durant Kilns by Leon Volkmar and the late Jeanne Durant Rice.

There are five wood carvings by John

Kirchmayer, a native of Oberammergau now living and working in Boston, all of ecclesiastical character but extremely individual and with unusual naive charm. One of these is a very elaborate panel which is supposed to represent a Christmas festival in Heaven with the Virgin and Child surrounded by saints and angels.

In handwrought silver are a chased silver alms basin and chalice by George E. Germer of Mason, New Hampshire; a pierced silver plate by Mary C. Knight; a tea caddy of silver and enamel by Douglas Donaldson;





WROUGHT IRON HINGE

DETROIT MUSEUM OF ART  
GEORGE G. BOOTH COLLECTION

BY FRANK L. KORALEWSKY

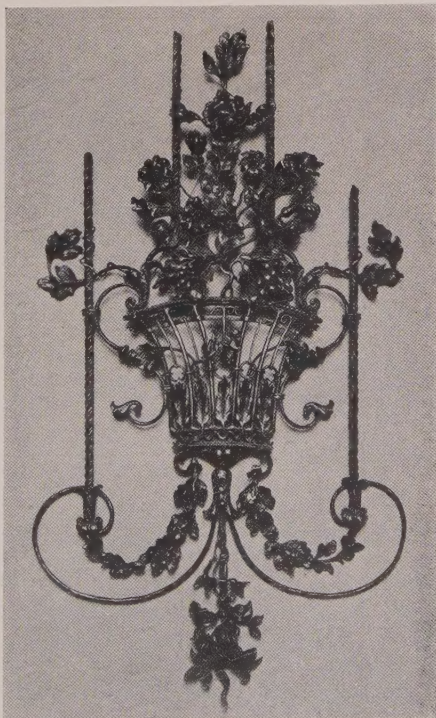
and a box of silver and enamel by Elizabeth Copeland, besides numerous pieces by Mr. Arthur J. Stone.

To the collection of handicrafts Mr. Booth has also added, because in a measure correlated, a collection of small bronzes by American artists including several by Paulanship, three by Anna Hyatt, four by Gutzon Borglum, and others by Frederick G. Roth, A. St. Leger Eberle, Isidore Konti, James Earle Fraser, Sherry E. Fry, F. Tolles Chamberlain, Chester Beach, Malvina Hoffman, Gertrude Whitney and Albin Polasek.

It is Mr. Booth's conviction that "if real craftsmen are to be born in our own land, if beauty is to be added to the things we all use, if the influence of beautiful things is to do its work on our very words and deeds, we must set aside a place in our museums for the things of beauty of this and other lands, making it clear to the observer why we have made our choice."

In an address on "The Place of Industrial Arts in Art Museums" made at a convention of the American Federation of Arts some years ago, Mr. Booth laid emphasis on the importance of continually weeding out in order to uphold the highest standard and told how this process had been going on in connection with his own purchases for many years. A confusing business, he admitted it to be at the best, one step forward possibly, and two back. But Mr.

Booth has consistently followed the rule that he himself has laid down and has never ceased looking for that which was



SUGGESTED DESIGN FOR A WROUGHT IRON  
GRATING OR SCREEN FOR A DOOR OR WINDOW  
BY SAMUEL YELLIN

GEORGE G. BOOTH COLLECTION



better. In so doing he has led others besides himself. In establishing this collection of American handicraft in the Detroit Art Museum he has opened possibilities for American craftsmen and has shown other museums the worthiness of their work.

There are some who are of the belief that

the past year have aggregated more than \$115,000. This is very tangible evidence that there is an appreciation in this country and at this time for fine craftwork.

It is well for us to look back and to learn from those who have gone before. The museums of this country are rendering an inestimable benefit by placing examples



PLAYFULNESS

BY PAUL MANSHIP

A SMALL BRONZE  
DETROIT MUSEUM OF ART  
GEORGE G. BOOTH COLLECTION

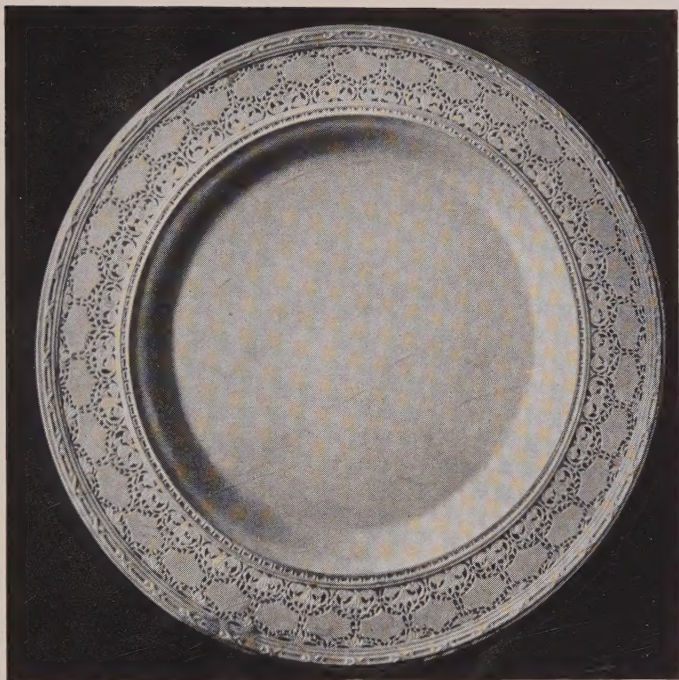
the machine has killed forever fine handicraft, but it is not so. The machine can never compete in the last analysis with the hand wrought article for artistic merit and beauty. And there are many who appreciate this fact.

The Boston Society of Arts and Crafts in its recently published *Bulletin* announces that \$30,000 worth of fine handicraft was sold in its shop in Boston during the single month of December and that the sales for

of the best work of all countries and all times before the public and within the range of the student craftsman. But we must also look forward and we must distinctly encourage the art of our own time or we shall fall short in the estimation of those who are to follow and we shall miss pleasure in our own lives.

The Boston Museum has from time to time made purchases of craftwork by contemporary craftsmen which it has





PIERCED SILVER PLATE

BY MARY C. KNIGHT

GEORGE G. BOOTH COLLECTION



EXAMPLES OF ROBINEAU PORCELAINS

GEORGE G. BOOTH COLLECTION

esteemed worthy of preservation side by side with the best of other lands and times. It is to be hoped that other museums will come to make such purchases and that better still through such collections the people will come to more highly prize such work and will take it into their homes and treasure it as it may deserve.

That there is much interest in craftwork in all parts of the country is evidenced by the many requests that come to the American Federation of Arts for traveling exhibitions of this type. Up to the present time no important traveling exhibition of American craftsmanship has been assembled and sent out for the obvious reason that the leading craftsmen invariably have very little work on hand, their work going directly from their own shops to purchasers. Some time, however, it is hoped that it will be possible to assemble and send out such an exhibition in order that the people of the country who are not able in all instances to visit art museums, and art museums which have not yet assembled such collections, may see of what interest and value they possess.

The Booth Collection of American Handicraft in the Detroit Museum is one of the most significant efforts that has been made in this country to develop and stimulate contemporary art.

Referring again to Mr. Booth's address on "Industrial Art in the Museums," we would quote and concur in his concluding paragraph which reads:



SILVER CHALICE BY GEORGE GERMER  
GEORGE G. BOOTH COLLECTION

"We must find standards, or not be afraid to make standards of real beauty and from them derive an art expressive of our real life and feelings. The great thing is to carry the knowledge straight to the people. This country should lead the world in consistent, reasonable art, better than the world has seen up to the present time."

### A DESTRUCTIVE FIRE

A most disastrous fire swept through the great gallery of the Fine Arts Building, 215 West 57th Street, New York, N. Y., the day before the Architectural League of New York was to open its thirty-fifth annual exhibition. The conflagration began in the Vanderbilt Gallery with a slight explosion, the cause of which at the time of writing was unknown. The flames spread with miraculous rapidity and almost everything that was perishable perished in an incredibly short space of time. The painters were perhaps the heaviest sufferers as in many instances the sculptors at least

retained the moulds from which their works in bronze or plaster had been cast, but many of the painters lost decorative panels representing months and in some instances years of work, and extremely few of the exhibits were covered by insurance. The offices in the front part of the building were untouched by fire, but as a place for exhibitions it is at the moment in ruins. There is a query in the minds of many as to whether this may not after all give impetus to the establishment of the greatly needed and long desired exhibition building in New York.





PHOTOGRAPH USED AS A POSTER ANNOUNCING THE EXHIBITION OF PICTORIAL  
PHOTOGRAPHS BY THE U. S. SIGNAL CORPS

## PICTORIAL PHOTOGRAPHS OF THE A. E. F. IN FRANCE

BY THE UNITED STATES SIGNAL CORPS

A COLLECTION of photographs by members of the United States Signal Corps showing the various activities of the A. E. F. in France, is being exhibited this season in different parts of the country.

The opening exhibition was in the Corcoran Gallery of Art, Washington, where it attracted much attention. The fact is that few exhibitions of paintings set forth in the great galleries of art museums present a larger percentage of higher meritorious artistic work. As stated in the *Washington Star* of November 9th: "Although the men who made these photographs are absolutely unknown as artists and would probably scorn the title, the results they have obtained are fundamentally most artistic. Inherently, if not through education, a number of these men apparently possess an understanding of the

rules of composition, a keen sense of values, the relation of light to shade and the appreciation of the pictorial. When one stops to think that this work has all been done through the medium of photography with all its handicaps, it is simply marvelous."

Through the courtesy of the Chief Signal Officer we are reproducing herewith a number of these photographs and we would call especial attention to their remarkable composition and lighting and to the fact that whereas they have subjective interest they have also dominant artistic merit. These photographs compare most favorably with the photographs sent over to this country by the British Government, representing England's naval activities, which likewise were gladly welcomed within the portals and given place on the walls of our leading art museums.



ENTERTAINING THE BOYS OF THE A. E. F

JOAN OF ARC CHURCH

U. S. SIGNAL CORPS PHOTOGRAPH





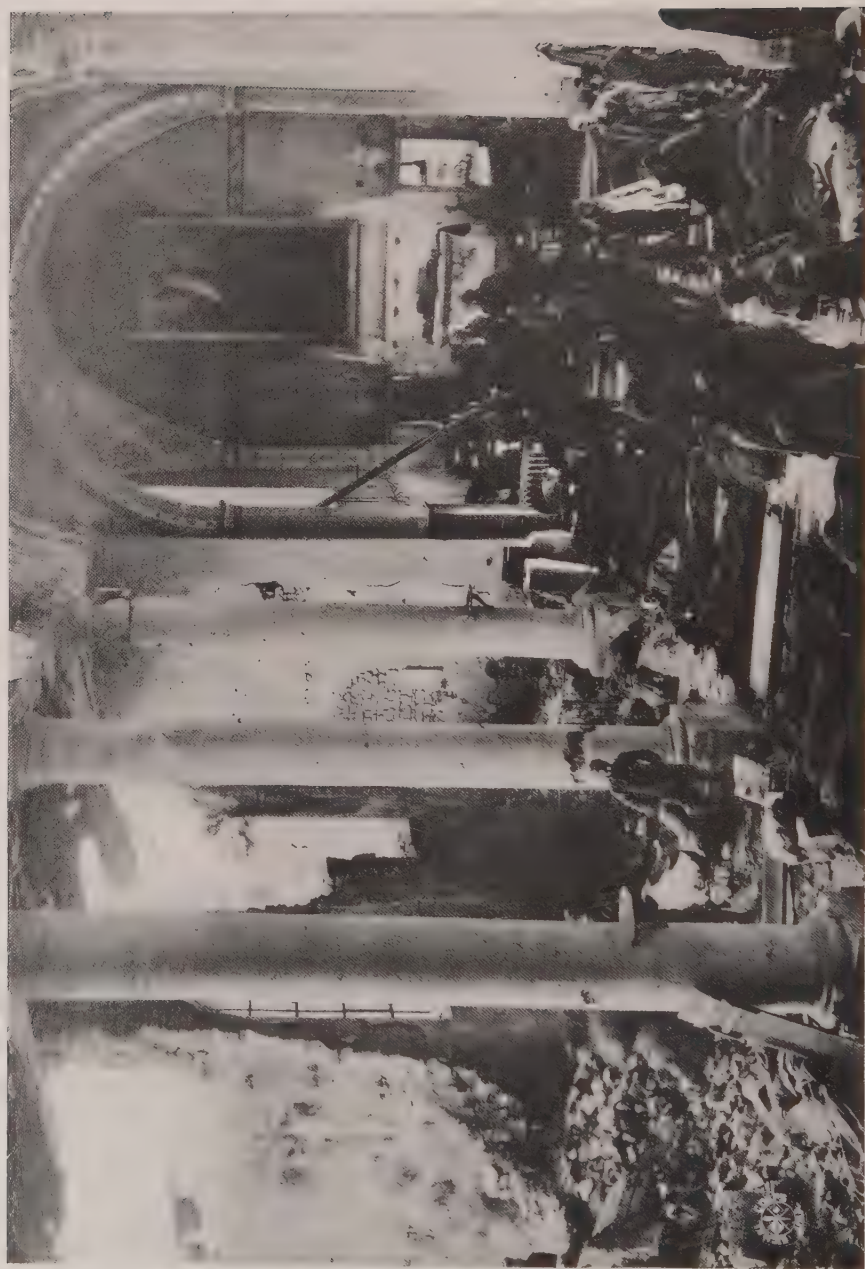
ON THE PATH OF THE HUN

U. S. SIGNAL CORPS PHOTOGRAPH



AFTER THE BATTLE. POELCAPELLE

U. S. SIGNAL CORPS PHOTOGRAPH



IN THE SHADOW OF THE CROSS

U. S. SIGNAL CORPS PHOTOGRAPH



# THE ART OF THE LANDSCAPE ARCHITECT

BY FREDERICK LAW OLMSTED, JR.

THE art of the landscape architect has to do primarily with the making of parks and playgrounds; but let us keep always clearly in the back of our minds that the value of parks and playgrounds is their entire value, considered from all standpoints in their effect upon the lives of people to whom they minister. It may be interesting and profitable to focus for a time upon the purely artistic aspects of any subject, as one would say, "Art for art's sake"; but if we would be sane and wise our real concern is with art for the sake of men and women and children, art as but one of the elements in wholesome, full and happy lives.

It is the more important to keep in mind this broad human view point, of art as one of man's servitors, when dealing with works of landscape architecture like parks and playgrounds, because that art, like architecture and the handicrafts and unlike painting and sculpture, is normally concerned with objects which are of value for other than artistic reasons, often primarily of value for such other reasons; their beauty being an essential although a secondary part of their value, to be secured only by means that do not impair their usefulness for their chief purpose.

For this and other reasons a real artist in landscape architecture is more apt to approach his work in the spirit of service to mankind—is perhaps less apt to be self-centered, than an equally good artist in painting or sculpture. He thinks less of self-expression and more of the impression and stimulus his work will create in others.

I well recall a talk I had with my father on the deck of an ocean liner twenty-seven years ago, when he asked me about Charles Eliot Norton's lectures on the Fine Arts, which I had been attending in college. One of the things I did not tell him, but which I treasured very proudly, was Professor Norton's statement that my father, a landscape architect, was in his opinion the greatest artist America had yet produced. But among the things I did tell him was Pro-

fessor's Norton's definition of the Fine Arts as "arts of beautiful expression." I can not now quote the definition precisely, but my father at once took exception to the emphasis which it appeared to place on self-expression as the aim of the fine arts. Of course, this element of self-expression is present in all art, and in the sense that the artist must first appreciate and feel that which his work is to produce in others, it is fundamental; but the definition as I gave it to my father seemed rather to shock him, to suggest to him as universal the almost selfish personal attitude which some great artists have certainly adopted, seeking mainly self-expression and rather contemptuously leaving the world to get what benefit it could from their work; whereas his own attitude was that of losing sight of himself entirely, not merely losing himself in his work, as the saying is, but putting himself in the place of all the people his work was meant to serve and so directing his work that through the years to come, when his own feelings would be things of the evanescent past, multitudes of his fellow men would be moved to that enjoyment of beauty he knew so well how to evoke.

To emphasize still further this self-subordinating quality of the true artist in landscape architecture let me quote still further from my father.

Speaking of the prevailing tendency to regard a choice of beauty mainly as a choice of embellishments, he once said "by far the highest and choicest beauty is that of inherent and comprehensive character and qualities, and whatever of decoration hides this, or withholds attention from it, however beautiful in itself, is in effect a blemish. Many of us see this of late much better than formerly in respect to architecture.

"When, however, we have to deal not with stone and wood, iron and glass, in constructions, but with flowers and plants and trees, groves, woods, forests, hills and dales, mountains and valleys, as we have occasion to do in determining the

sites of our houses, in arranging roads, laying out towns and villages, railroads, plantations and fields, and in placing fences and gateways, fountains and monuments, how much are we given to asking what is to be the effect of our determinations upon the more important conditions of beauty? Is it to be that of emphasizing them, fixing them, or the reverse? Suppose that the general local beauty is but meagre, and that there are blemishes; are our plans laid to obscure and tone down these, and to develop, exalt, and hold the eye and the mind to what nature and circumstances not of our own contriving have provided that are inherently beautiful?"

An eager and humble appreciation of the beauty that is not of our own contriving, a keen and clear and courageous discrimination between the elements in that beauty which are permanently compatible with the practical conditions of the future and those which are not, and a patient, skillful artistry directed to conserving and enhancing these elements of beauty which we gratefully and humbly accept as inherent in the situation and for which we can claim no credit beyond the negative one of refraining from their destruction; these are deep seated characteristics of the real artist in landscape architecture.

For landscape architecture is one of the fine arts, repaying in beauty for the deepest study and longest experience, whether applied to our parks and playgrounds, or to our homes or streets or public grounds. It is so notwithstanding the ugliness and stupidities perpetrated in its name by amateurs and by many professionals, just as architecture is a fine art despite the dreary ugliness of so many city streets made up of so-called works of architecture.

One may roll a few beautiful gems in the hand and get much pleasure from their color and sparkle. One may mess about with paints on canvas and call it painting without violating the English language; one may even arrive in this process more or less accidentally at a pleasant combination of color spots, and yet be far from the practice of painting as a fine art. One may mess about, at considerably greater cost, with earth and masonry and trees and shrubs and grass; and because these materials, more especially the plants, are themselves beautiful and tend to be harmonious with each other, he may arrive at a not unpleasing result, while yet falling far short of the fine art of landscape architecture and of the beauty to which it could attain with those materials if used by an artist in the spirit I have tried to describe.

## THE RESCUED GLASS FROM THE FRENCH CATHEDRALS

BY JULIA COLLIER HARRIS

HAD the worshippers in some of the beautiful old churches of Paris been told several years ago that they would one day see the richly glowing stained-glass of their churches adorning the windows of the Petit Palais in the Champs Elysées they would have looked upon this prophecy as being too fantastic for belief. But such is actually the case at present, improbabilities notwithstanding! It is just another one of the unexpected sequels of war, this

little promenade into unaccustomed regions of the saints in glass of Paris.

By the merest piece of good fortune, only a few days before the church of St. Gervais was shelled, on that memorable Good Friday of 1918, its windows were removed for safe-keeping, and shortly afterwards, the priceless glasses of the Sainte Chapelle and of the churches of St. Etienne du Mont, St. Merri, St. Severin and St. Germain l'Auxerrois were also taken down and





FIFTEENTH CENTURY WINDOW

THE ST. SEVERIN SERIES

hidden away out of the reach of German ordnance. In the hasty process of removal, some damage was suffered by these masterpieces of the Sixteenth and Seventeenth Centuries, and it has been the task of experts during several months past to put them in order for reinstallation in their respective homes—those places of worship which are full of both glorious and tragic

associations for the communicants whose ancestors have knelt under their vaulted roofs during past centuries.

In a place set apart in the Petit Palais this work of repairing and cleansing has progressed to its close and now, under the fortunate direction of M. Lapauze, the windows have been set up for exhibition, occupying the whole facade of the immense

building, where, on a level with the eye and against a strong Western light, they are in a better position for inspection than they have ever been before or will be again.

It is true that the superb glasses of the twelfth and thirteenth centuries (with the exception of those of the Sainte Chapelle) are not to be found at Paris, but in Angers, Chartres, Bourges, Poitiers and Rouen. Paris, alas! had the irreparable misfortune to lose, in the eighteenth century, many fine examples of the art of the painter on glass, through the caprice of its clergy, who in their rash eagerness for "more light" had many of the priceless windows in the chapels and naves of the churches taken down and replaced by simple lozenged panes.

It is indeed melancholy to ponder on the loss to Paris of these jewelled treasures of the early masters, for few of the works prior to the middle of the sixteenth century survive in the churches of "la ville lumière." The series taken from the church of St. Severin are the most venerable of the present collection. They are of the fifteenth century, and there are six windows, done in a spirit of pious naiveté, representing God the Father in the ecclesiastic vestments of the Pope or the robes and crown of an emperor. The next in order of time is a magnificent "Judgement of Solomon" of the early sixteenth century, in which are to be counted nearly a hundred figures. This massive and sumptuous window has been attributed to both Jean Cousin and Robert Pinaigrier, but, in reality, its origin is unknown.

The other windows on exhibition date from the second half and the end of the sixteenth, and the beginning of the seventeenth centuries. Amongst the most beautiful and interesting of these is a series of six windows in which is depicted the life of the Virgin by the master verrier of Beauvais, Angrand Leprince. This group, as well as the splendid "Solomon" belong in the martyred church of St. Gervais. Other exquisite windows from the same edifice are the "Baptism of Christ," "The Martyrdom of St. Gervais" and the superb "Martyrdom of St. Laurent" by Jean Cousin, the last crowded with spirited figures and glowing with a picturesque realism.

The Abbé Gautier, curé of St. Gervais, who has been decorated with the war cross for his heroic behavior during the bombardment of Good Friday, visited the treasures of his wounded church on the first day of the exhibition. After gazing a long while at the windows, so miraculously spared, he was heard to say with deep feeling, "When can we hope to see these windows again in their accustomed places?" For St. Gervais, sad to relate, is still in much the same state as it was left by the crushing of its roof and the consequent shaking of its walls, and it will not be possible to replace the windows until the edifice has been made entirely secure.

Those windows of St. Merri, St. Germaine l'Auxerrois and St. Etienne du Mont which are at the Petit Palais represent only a fragment of the glories in glass which once enriched these churches, where in the old days worked such masters as Pinaigrier, Cousin, Claud Henriet and Angrand Leprince. Few of the grand examples of these master verriers remain to us, yet in our chagrin, it is a consolation to view such beautiful pieces as the "Assumption," with its rich masses of blue sky and drapery, the three windows of Claud Henriet, depicting the life of St. Anne, and the lovely series of Jacques de Perroy, who chose for his subject the legends of St. Agnes and St. Genevieve.

It is only on such occasions as this, when one sees the fragile treasures of past centuries assembled in safety and under conditions that reveal the loving care of a people whose art heritage is one of the richest in the world, that one fully realizes the awful menace of war to everything that is beautiful and precious. At such a time one is moved to utter a prayer of thankfulness for all that escaped the hand of sacrilege and at the same time to lament afresh that which is forever gone beyond recall.

The American Institute of Architects will hold its annual convention in Washington on May 5th, 6th and 7th.

The American Association of Museums holds its annual meeting in Washington, May 17th, 18th and 19th.





# THE CONSTITUTIONAL CONVENTION—PHILADELPHIA 1878

Charcoal Study for Mural Painting

BY VIOLET OAKLEY

SENATE CHAMBER, STATE CAPITOL, HARRISBURG, PENNSYLVANIA

One of the drawings in the exhibition circulated by The American Federation of Arts



EXHIBITION OF AMERICAN TEXTILES, ARCHITECTURAL LEAGUE OF NEW YORK  
NOW BEING CIRCULATED BY THE AMERICAN FEDERATION OF ARTS

## BULLETIN

### THE AMERICAN FEDERATION OF ARTS

#### *The Convention*

THE American Federation of Arts will hold its annual convention in New York, May 19th, 20th and 21st instead of as was previously announced in Washington. The reason for this change is an invitation from the Trustees of the Metropolitan Museum to the Federation to take part in the celebration of the Museum's fiftieth anniversary which will be celebrated next May. In connection with this celebration there will be notable loan exhibitions. The Museum will be put in gala dress and those from all parts of the country interested in museum development will in all probability be in attendance as invited guests. To the directors of the American Federation of Arts, the invitation to the Federation to take part in this celebration and to make one of its chief subjects for discussion, "The past and future develop-

ment of the American Art Museum," seemed too great a privilege and opportunity to be lost. By unanimous consent therefore, the invitation was accepted.

All of those who attended the Federation's convention last year will remember with pleasure and gratitude the wonderful hospitality extended by the Metropolitan Museum of Art and none but will be glad of the chance to repeat the experience and to have opportunity of personal participation in the celebration of the fiftieth anniversary of the founding of this great Museum. With characteristic generosity the Metropolitan Museum will endeavor to make the celebration not so much a matter of individual achievement, as an evidence of the progress of Museum extension in this country with the hope that from such a celebration greater impetus will be given along these lines. It will be the purpose of the Federation to assist in





INTERESTING DISPLAY OF AMERICAN MADE TAPESTRIES, BROCADES AND DAMASKS  
AS SET FORTH IN THE ARCHITECTURAL LEAGUE ROOMS, NEW YORK

The central panel over the mantel simulates a very heavy antique hand-made Italian damask. On either side are golden brocades in Renaissance style of design and tapestry panels of an allover verdure type. This is the same exhibition illustrated on opposite page and now being circulated by The American Federation of Arts.

carrying out this desire. The time will come when a city without an Art Museum will be as unusual as a city without a public library is today, and the Federation through the cooperation of the Metropolitan Museum of Art would hasten that time.

It is earnestly to be hoped that the chapters of the American Federation of Arts will see to it that they are well represented at the convention, and it should be remembered that the Federation's conventions are open not only to voting delegates

but to all those in sympathy with the Federation's objects, and that, therefore, all those interested in the establishment and up-building of Art Museums will be welcome to attend. A tentative program and fuller announcement will be sent as soon as possible to the secretaries of all the chapters.

### *Exhibitions*

The American Federation of Arts is sending out this season thirty-two exhibitions which according to present arrangements will be shown 152 times in 78 different places in thirty states as well as in Canada and Hawaii. This is a considerable increase over last year. The states from which the greatest number of requests have come and to which the greatest number of exhibitions have been sent are New York, Ohio, Pennsylvania, Michigan, Texas and California.

One of the exhibitions which has been in most demand is that of sketches and studies for mural decorations in the Pennsylvania State Capitol by Violet Oakley. This exhibition was first shown in the Corcoran Gallery of Art in Washington where it was hung and catalogued by Miss Oakley herself. Photographs were made of the four walls of the exhibit at that time and these photographs have been sent with the exhibit to each place. Furthermore, a very enlightening and delightful illustrated lecture has been prepared by Miss Oakley interpreting these mural decorations and can be obtained with the exhibition when desired. Already this season this exhibition has been shown in Pratt Institute, Brooklyn, the Public Library in Utica, N. Y., the Memorial Gallery in Rochester, in Nashville, Tenn., under the auspices of the Nashville Art Association. It is still to go to Syracuse, to St. Paul, Minn., to the State College of Pennsylvania. Already requests are being received for it for next season.

Another unusual and extremely popular exhibition sent out this year is of textiles by American manufacturers which was assembled for the Architectural League in New York and originally shown in its Galleries in the Fine Arts Building. This comprises a unique collection of cartoons and designs and a wonderfully varied col-

lection of actual material in lengths measuring several yards. Photographs of this exhibition as shown in the Architectural League Galleries are given herewith. The collection was assembled under the direction of William Laurel Harfts by whom an extremely valuable notated catalogue was prepared. To one unfamiliar with the work of American manufacturers this exhibition shows a surprising variety both in design, textures and weaves. It was shown in Detroit at the Art Museum in December, in New Bedford, at the Swain Free School of Design in January, in Indianapolis at the John Herron Art Institute in February, and is still to go to Milwaukee, Rochester and Ithaca.

The American Water Color Society's 1919 Rotary which is being circulated by the American Federation of Arts is now on the Pacific Coast where it was shown first in Carmel, then at the Leland Stanford Junior University, is now at Sacramento, will later be shown at Los Angeles and on the return trip to New York it is to stop at New Orleans where it will be shown in the Delgado Art Museum.

The first of February the American Federation of Arts sent out a notable exhibition of forty-two oil paintings by contemporary artists, the nucleus of this exhibition came from the winter exhibition of the National Academy of Design to which was added a group of works by Boston painters selected for the Federation by Mr. Charles Bitteringer and by Philadelphia painters selected by Mr. Thornton Oakley. This exhibition went first to Topeka, Kans. In March it will be at the University of Oklahoma at Norman from where it will go to Seattle and to Leland Stanford Junior University being shown at the last named place during commencement week, the first of June.

The National Arts Club has generously lent through the Federation a collection of thirty of its diploma paintings by American artists to be shown from the middle of February to the middle of March in the Gallery of the Peabody Institute, Baltimore.

From January 11th to February 1st an exhibition of Prints—photographs and reproductions in black and white and color of notable paintings both by American and



foreign artists, was held under the auspices of the American Federation of Arts in The Sage Foundation Building, 22d Street and Lexington Avenue, New York.

The purpose of this exhibition was to demonstrate the artistic merit of the present day prints and the desirability of such for the decoration of the homes. The prints that were on view were purchasable at from 25 cents to \$20, and very truly interpreted the beauty of the originals.

As one of the fixed objects of the American Federation of Arts is the introduction

of art in the home, the future policy will be to send out a small group of saleable prints with each one of the Federation's important exhibitions. Everyone may not be able to own an original painting, but there is none who cannot own a good reproduction if he or she desires it.

Following the exhibition in New York similar exhibitions are to be held under Federation auspices in adjacent cities and a traveling exhibition consisting of large prints suitable for school rooms and libraries will shortly be put on the road.

## MEMORIAL TABLETS FOR GOVERNMENT BUILDINGS

BY CHARLES MOORE

**A**PPPLICATIONS to place in Government buildings tablets commemorating those who died for their country in the Great War are being received from time to time, by the Acting Supervising Architect of the Treasury Department, and by him are referred to the American Federation of Arts. The Federation makes these suggestions.

Memorials are intended to express feelings of the highest and profoundest character. Therefore, the manner of expression should be in entire accord with such feelings. The materials should be of the best. The design should be simple and dignified; it should be marked by good taste and fitness. The workmanship should be the best obtainable. In all respects the standards of material, design and workmanship should be high.

Therefore, the work should be placed in charge of persons of special training, knowledge and good taste. A simple tablet in stone or bronze well designed for the particular place it is to occupy, and carefully executed, will be found no more expensive than the elaborate designs kept in stock by manufacturers, or the designs made up of stock patterns shuffled about to give a specious appearance of originality. Cheap elaborate tablets have no place in the domain of art.

Committees should not deceive themselves with the idea that they are buying a

work of art when they purchase a stock design. The next generation will despise these tablets which are now being turned out by the thousands, even more than we of today despise the "granite-soldier."

Memorial art has been practised for ages, and the laws governing the production of enduring memorials are well established. Violation of these laws will bring the defeat of the object for which the memorial is erected, namely, remembrance of the cause and those identified with it.

With a view to promote harmony between the tablet and its setting, therefore, the Federation of Arts specifies:

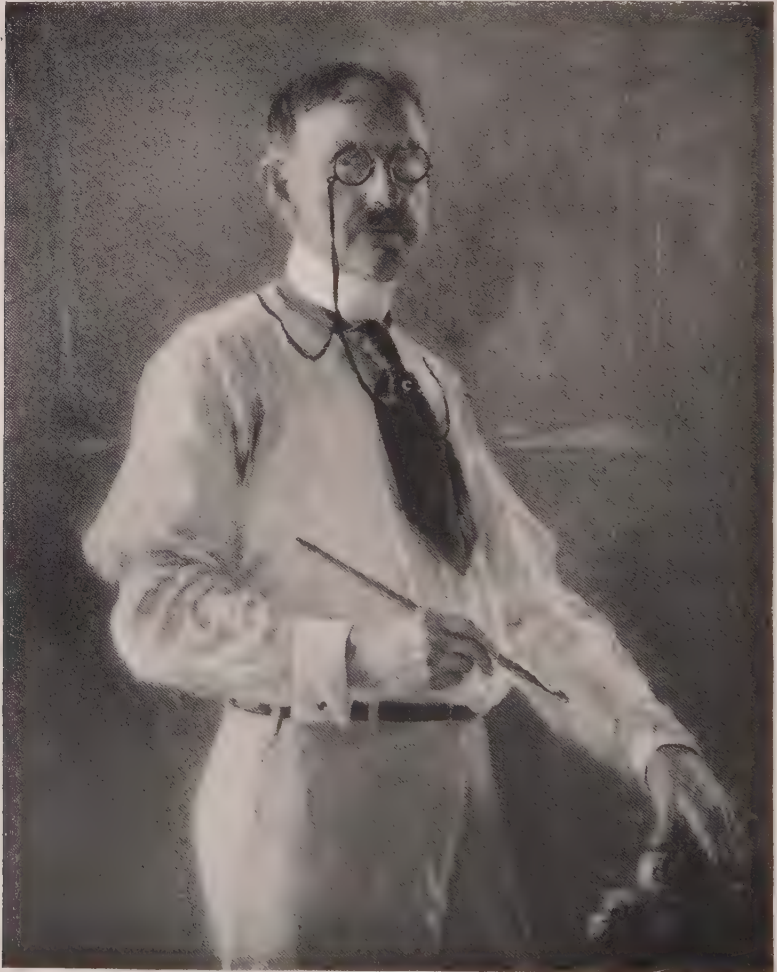
Tablets must be designed to correspond with the architecture of the building, and must be adapted to the location they are intended to occupy. Each tablet must be especially designed for the location proposed. Stock designs will not be permitted.

Attention should be given first of all to the wording of the inscription. The sentiment should be simple, dignified and impressive. The names should be arranged so as to carry out the architectural character of the tablet. For Government buildings the Roman alphabet should be used, following classic examples rather than the debased modern adaptations. Each letter should be carefully designed and the spacing of the letters should be studied with care. This applies to the names as well as to the inscription.

Sculpture and ornament should be used sparingly if at all. Military or naval insignia, eagles and shields, if used, must reach a high standard of excellence in rendering, and must be placed so as to form a constituent portion of the general design. Pictorial effects such as battle scenes, etc should not be used. Portraits should only be used when executed by a master in the art of sculpture.

No location in the grounds of a Government building will be considered. The rapid growth of American cities and the consequent changing of the character of the surroundings of public buildings in cities preclude the possibility of placing monuments so as to make them continuously appropriate to their locations.

These specifications have been approved by the National Commission of Fine Arts.



THE PAINTER

WALTER McEWEN

THE THOMAS R. PROCTOR PRIZE  
WINTER EXHIBITION, NATIONAL ACADEMY OF DESIGN



# AN ASSOCIATION OF FINE ARTS AT THE UNIVERSITY OF CALIFORNIA

BY FREDERIC McCONNELL

Assistant to the Director of the Greek Theatre, University of California

AN association of artists on the campus of a great university is one of the propitious signs of the times. An awakening interest in the practice as well as the theory of the fine arts, is part of the new development within the ranks of schoolmen generally, a development which has for its definite purpose the making of the educational system more responsive to the call of contemporary life. Art in America is almost an assured fact, and the university with its frank avowal of democracy's best intentions has recognized art as well as science and literature as part and parcel of the culture of a great people. Happily there is now little reason why the artists, heretofore living in seclusion, should not come out and in common with the rest share the rays of the campus sun.

A Fine Arts Association has just been formed at the University of California bearing the cordial endorsement of the university administration and the timid yet respectful approval of the student body. Called together some weeks ago by Professor Samuel J. Hume, recently come to the institution as Director of the Greek Theatre and associate professor of dramatic literature and art, a group of men possessing a common interest in the more or less neglected field of the arts, met around a table to plan a correlation of the many excellent courses treating generally and specifically of the fine arts which at the time were found in the outlying precincts of the university curriculum. Professor Hume at the beginning of the semester had published a list of courses which combined all that the curriculum offered in his own field of the theatre, and found that many students whose ambition lay in the direction of the stage embraced eagerly the suggestion of following a plan of study which more or less definitely

related to the thing they wanted to do. As is so often the case, the naive enthusiasm and frankly expressed gratitude of a group of students, led to the prompt realization of a sympathetic contact between student and teacher, with the free and wholesome domain of art as the ground of commonage. The conference was held and it included such representatives as the director of the school of architecture, the head of the department of music, the head of the department of graphic arts, dean of the summer session, the manager of university publications, the dean of women, the head of the university extension and the director of the Greek Theatre. But this meeting of minds produced something more than a passive correlation of patent university courses. It launched into the more active field of art propaganda and definitely issued an appeal for a fine arts association. The purpose of that association is best expressed in the following preamble which was given the widest publicity and incorporated in the adopted charter:

"Its purposes are first to bring together the students and faculty through their common interest in the fields of art endeavor, and to make apparent the interrelationship that exists between the several branches of the Fine Arts and the value to the student specializing in one art field of a knowledge of the other related arts.

"To stimulate the creative faculty in all students that show promise and to offer opportunities for the exercise of their special talents.

"To keep the members of the association informed of worth while exhibitions, concerts, performances and lectures in any of the branches of the fine arts.

"To offer lectures, concerts, exhibitions and performances for the members of the

association and so far as possible to raise the standards of taste and discrimination throughout the University as a whole.

"In short to act as a focal point in which the art interests of the University may be centered and in which the faculty and students of the various branches of the arts may find a sympathetic and receptive but at the same time critical group before which their work may be shown."

The Association without waiting for members and their dues moved forward. In the two months of its current life it has held an exhibition of modern stagecraft and modern stage decoration bringing to light for the first time in the community of Berkeley some of the enlightened achievement of the modern theatre and suggesting to more than one theatre group in the Bay district the feasibility of good taste in stage production; two concerts of more than passing merit, one, a program of Indian music played on native instruments by Professor Sanitacharay Sarkar, and the other, a recital of contemporary Russian Music by Clara Pasvolsky; a lecture on Japanese poetry by Yone Noguchi; and throughout the semester a series of lectures and readings on the drama of France, Spain and Russia, the Restoration, Aeschylus and Shakespeare. A trifling yet significant performance of the Association was the unearthing in the basement of the library building of a bronze copy of the St. Gauden's bust of Lincoln which had come there by virtue of gift from the Exposition. Plans are now matured for mounting the same on a suitable pedestal. Periodically announcements have gone out to a mailing list of a thousand names calling attention to the art activities in San Francisco, the exhibitions of value at the Palace of Fine Arts, the concerts of the San Francisco Symphony Orchestra, as well as to the meritorious activities of the University along lines of drama, music and art.

A sense of good taste is not a little thing to draw attention to on a campus as great and complex, as varied and strenuous as that of California's state university where thousands of students are hurrying to and fro rapt and absorbed in many hundreds of conflicting avocations. In its own publications the University adopts a conservative policy as to appearance and make-up,

and the Association has already commanded the intelligent co-operation of the University's publication committee toward bringing about an improvement both in the design and printing of the hundreds of signs and placards which in these later days give to the bulletin boards of our institutions of higher learning a position of conspicuousness if not of grace.

The internal organization of the Fine Arts Association is designed to encourage as far as possible the most liberal pursuit of its various purposes. Control centres in a Board of Directors composed of students, faculty and alumni, and all major activities are performed through committees which are equally representative. There are no restrictions as to membership whatsoever, and the University contemplates action which will make membership valuable and beneficial. The officers and directors of the Association are: Samuel J. Hume, president, John Gallen Howard, vice-president, Perham W. Nahl, secretary, Oliver M. Washburn, treasurer, Edward G. Stricklen, Herbert M. Evans, Lucy W. Stebbins, Leon J. Richardson and Walter Morris Hart.

What the American university decides upon as a policy of art teaching is in many instances already determined. Certain it is that we are beginning to treat thoughtfully the ambition of our children who with professional seriousness manifest a desire to become artists. American youth, indeed, was never so expressive as it is today; the whole delight of our future will be expressed by this generation that is growing up before us. They, as children, not as men and women, feel the self-conscious assertion of a great people and their art, since it breathes the air of native consciousness, may grow and become an art which for truth and purity will be the new exemplar of history. That is not too much to expect of a country that is teeming with new thought and new feeling, and it will be fulfilled if we husband the genius that is ours. The university affords the logical ground for training both for the citizen and the artist. There should be no divergence and there will be none if the student of art can find the same fundamental contact with his subject as is now the privilege of the student of law, of medicine, of science



and of humanity. In organizations like the art association of the University of California and others similar in character we arrive at the first step in providing such a contact. The second step, already taken by some and vaguely initiated by others

calls for the inclusion in the curriculum of practice courses in art with the addition of facilities and faculties that shall bear upon the technical implications of the subject. This is the crux of the whole matter.

## THE BILLBOARD—A PLEA

BY THORNTON OAKLEY

WITHOUT question the hideous billboard—and the vast majority of billboards are so—must go, and any movement to annihilate it should be applauded. But let us in our eagerness to restrain the ugly, not forget the beautiful. Let us, in our efforts to clear our land of the offensive, not sweep away *all* billboards indiscriminately. A misdirected, a too uncompromising zeal on the part of our campaigners who seek to do away with all the frightful signs which blot our landscapes might easily result in an obliterating of one of the most dramatic, the most appealing opportunities for a national artistic expression which our country offers. To declare a billboard anathema simply because it is a billboard is as untrue a reasoning as though one would assert that drawings or water colors done on paper are intolerable because the debasing comic drawings in supplements of our Sunday newspapers are done on paper. A piece of paper may become as offensive as the crude vulgarity of the work upon it—it may, when Winslow Homer sweeps it with an immensity of light and space, become an enduring inspiration to mankind. So the billboard. It is not the board which we must take away but the repellent commonness of work upon it—the revolting work which almost universally is flaunted at us.

A great artist can make a billboard as superb as the average sign painter hideous. I have seen billboards during the war, designed by master painters, which held the beholder spellbound, left him oblivious of material facts about him, absorbed him with their powerful appeals, stirred him with renewed determination to help bring about the goal for which his embattled

nation struggled. I have stood in squalid quarters of a city before a masterpiece of Maxfield Parrish advertising a tire—and what symbol is more modern, more American than a tire.—swiftness, sureness, inventiveness, a never-ceasing onward sweeping to the desired end—and I have been conscious as I looked, of nothing but the fairy, dream-like inspiration of the artist's message. All the sordidness, the dirt of streets, the wretchedness of cheap, architecture which surrounded the dream of Parrish vanished. Only the billboard's vision remained.

I can think of no medium for the expression of an artist's thoughts greater, more telling, more dynamic in its power, than the billboard. Publicity far broader than the average gallery, the widest possible variety of localities where it can be erected to tell its tale, commanding dignity when properly erected, force, a scale and grandeur at times entirely equaling the walls of public buildings—it has them all. It is for our artists not to scorn, but to realize the marvelous modern opportunity it offers—to see that it be made a power for enlightenment.

What we must have is a commission of artists—recognizedly great—appointed by the state, by the nation—who will see that all things to be built be acceptably beautiful, and nothing hideous be tolerated. They will reveal by the selection of eminent craftsmen, engineers, architects, sculptors, painters, that construction of today, the industrial monstrosities which blot the face of our land—frightful piles of stone and iron slung together by contractors, unknowing and uncaring of the possibilities of art—the thousands upon thousands of repellent rows of houses erected in our

cities with whirlwind haste and greed for rents—the myriad and one kinds of smoke vomiting plants blackening, searing and laying waste American fair fields and hills—the bridges, mills and factories, stores—the fences, scaffoldings, outbuildings of

vast warehouses, yea, the billboard, too, with all of them—they will reveal, say, that all this can be turned from ugliness to beauty, that all offer amazing, as yet almost undreamed of, chances for the expression of a national art.

## THE ARTS IN ENGLAND TODAY

BY A. D. D.

AT the Central School of Arts and Crafts, London County Council, all the handicrafts are taught and situations are found for the students. There, disabled men work at vocational training in the various handicrafts and Sir George Frampton's idea for teaching weaving to permanently lamed men is in full swing.

The London School of Weaving was started more than twenty years ago by two ladies who were pioneers in the work and whose original idea was to employ girls who were in some way unfit for ordinary work and pay them a good wage; this one school has made the brocade and cloths of gold and of silver worn by Royalties at Coronations, and also by the Priests in the Vatican. They have just completed a Tapestry picture which fully holds its own with similar work of ancient days.

At Canterbury there are weavers working the old looms. Fine linens are woven—equal to anything ever made. At Letchworth, the first modern Garden City, there are the St. Edmundsbury Weaving Works; and a new development has been made near Edinburgh where a modern Scottish painter has provided designs for great panels, 32 feet by 13½ feet which have been woven at Corstorphine, for the Marquis of Bute, on the site of an ancient castle.

To enumerate the various handicraft workers of these islands would take too long; it is enough to say that when the City of Paris invited the Board of Trade to send its Arts and Crafts Exhibition to the Louvre in 1914, nearly seven hundred different firms and artists exhibited over 1,625 pieces of work, each example being in itself a masterpiece of workmanship.

The only criticism one could make for this collection was that it showed too much

the influence in design of the pioneers. Since 1914, however, modern influences have been at work and this fault is being remedied.

Roger Fry, the Post-Impressionist, editor of the Burlington Magazine, and lover of the Italian *Primitifs*, started handicraft several years before the war, and in the Omega workshops, he has carried on experiments which have in some cases been most successful, especially with woodwork and textiles.

Men as modern as McKnight Kauffer and Garside (only two of the many) are doing original and excellent posters, examples of which may be seen in the Library of Congress at Washington. Lovat Fraser's poster for Drinkwater's play "Abraham Lincoln" shows another side of the poster art. Gordon Craig is doing book plates and many other artists are making things to be used.

There are certain things that can be made only by hand from start to finish. Among those who never use a bit of machinery are two of the finest workers in the world. One of these was E. Gimson, who, in Cirencester, made furniture which makes his name as famous as that of Hepplewhite, Chippendale, or any other of the great furniture makers of England. He is only one of those who proved that what has been made can be improved upon. His furniture is equal to anything ever made and it does not rely upon the past, but is hallmarked with his personality.

Then there are the Glass Works at Whitefriars, famous for generations, and today turning out glass even more wonderful than any now made in Venice. This firm, which takes orders for all parts of the world, has only once advertised its wares. This soli-



tary advertisement appeared in the *Tatler* in the early eighteenth century! Even in these days, they are not in the rush of competition because no other firm can compete with them by producing better glass. Yet they do not stand still but are constantly experimenting and keeping up to date in the chemistry and design needed; while holding to the old craft methods. Any old pattern can be repeated in these works and be more than a copy of the antique; for it will be the real thing exactly as the old piece is—made in the same works to the same tradition. But, near the designs for the Burne-Jones windows—for example—a worker in stained glass is to-day putting in the last touches to a window representing the sinking of a modern cruiser by a submarine—the design of a Naval chaplain; while in another room windows of great beauty in an older style are being finished for a cathedral in New York. The art of the glass blower is as perfect, whether the design be new or old; and to these craft workers the design is only important in its place, the handiwork their pride and glory.

The pottery made by the firm founded by Josiah Wedgwood now carried on by the family—is as good as it ever was, and in some instances better, and the same can be said of the many wares made in the potteries by hand. All over the land the traditional crafts have received fresh impetus and all education is to be based upon the ideal of workmanship.

Another great exhibition will soon be held under the auspices of the new British Institute of Industrial Arts (which is connected with the Boards of Trade and of Education).

For the next six months workshops everywhere will be busy preparing for this.

The great art of printing thrives and develops along with the arts of embroidery, textile weaving, dressmaking, lace-making, basket-weaving, jewelry and the art of the goldsmith and silversmith; the art of the carver and of the stone-mason, of the builder and the master-builder; of the gardener, the agriculturist, the botanist and the sociologist.

Besides, all this, there is growing up under the Principal of the London County Council Central School, a new art—that

of the Salesman and Saleswoman, who are to receive education enabling them to understand and love the particular thing they chose to sell, and to know its history and appreciate its beauty and its value in other terms than merely those of price.

The Ministry of Reconstruction has published a remarkably apt paper on "Art and Industry"; and also one on the Whitley system in factories.

The Pagentry for the Peace Celebrations were in the joint hands of the Board of Works and the League of the Arts for Civic and National Ceremonies, working in connection with the Institute of Industrial Arts.

The Institute of Town Planners is equally active and the London Society is discussing Aerial Transport for the Metropolis.

\* \* \*

Side by side with this goes the foundation of the British Music Society (National and International) of which Mr. Balfour is Patron and Lord Howard de Walden, President (at the Inaugural Meeting of which, at Liverpool, the speakers were Dr. Hull, Mr. Francis Toye, Mr. Cecil Sharpe and the President), and the London County Council is taking up the idea of Municipal Theatres.

Bernard Shaw is actively helping Mr. McDermott to found the Everyman Theatre at Hampstead Garden Suburb, which it is hoped will be the first of the Little Theatres outside the commercial ring which are to be dotted all over these islands—becoming at length Civic Theatres. Manchester has its "Unnamed Society"—which is building a little Theatre, and news of this kind comes from everywhere.

The Arts League of Service with Lord Henry Cavendish Bentinck as President, is sending out parties of Players into the small villages to enliven the countryside; saying at the same time that "International relationship in art is one of the bases of a true League of Nations."

\* \* \*

In Wales for some years before the war Lord Howard de Walden had companies of players playing in Welsh in the villages and miners writing the plays from time to time—this he is reviving again now. He it was, also, who enabled Gordon Craig to carry on the work which has been an inspiration to the world.

# THE AMERICAN MAGAZINE OF ART

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## TOMATOES AND ART AN INTERVIEW

"Have you not noticed that we never have articles on art in our magazine?" said the publisher of one of the leading American periodicals to a caller at his New York office recently.

The caller admitted that she had observed the omission and wondered at it. Were such no longer obtainable? Had, perchance, all the art critics of distinction perished in the war?

"Not at all," replied the publisher, scion of an old and distinguished family of publishers—"not at all, it is a policy—our policy."

"But why?"—curiously.

"Why?" "Because we are trying to publish a *popular* magazine."

"And you do not consider art popular?"—with amazement.

"Certainly not. Art appeals to a very small class—an extremely small class."

"What of the pictorial appeal?"

"Limited, very limited."

"But observe the attendance at the

leading Museums, think of the requests for exhibitions that are coming to The American Federation of Arts from all parts of the United States, consider . . . "

"Yes, yes. All very true, but you do not understand," replied the publisher patiently. "What we are trying to do is to get out a magazine that will stir the heart and warm the blood."

"And so you leave art out!" cried the caller in amazement. "Does not art do either?"

"My dear lady, permit me to make myself plain. I have no quarrel with art. In its way it is all very well, like music (and by the way we never have articles on music) but," casting about for a simile, "it is as if you came to me with red ripe tomatoes. Now tomatoes likewise are very good in their place, some like them exceedingly, but I should have to say to you, 'My dear madam, I have no use for your tomatoes, not because they are not good, they may be, but because *I keep a fruit stand.*'"

And with an air of finality the publisher rose from his chair and courteously bowed his caller out.

In the heart of the great metropolis—America's chief art center—there are evidently still Cave Dwellers. But who would have believed it?

## NOTES

ART IN—The Denver Art Association is endeavoring to  
DENVER      secure a sufficient fund

through municipal appropriation and private subscription to erect an art building on Denver's great civic center which already can boast a fine library, a large auditorium, a Greek theater, a state and historical museum, parks, playgrounds, theaters and dance halls. The Association is at the present time as heretofore holding its exhibitions in the Public Library, but it does not confine its activities merely to exhibitions.

Under the auspices of this association a great Christmas masque, "The Evergreen Tree" written by Percy MacKaye with the music by Arthur Farwell was given in the auditorium in Denver. The stage settings, the music and the speaking parts were all



admirable, and the whole was made, through a fine sense of cooperation, a splendid community affair.

Two of the Federation's traveling exhibitions will be shown this season in Denver under the auspices of the Art Association; first, copies of old masters by the late Carroll Beckwith and second, the children's exhibition comprising original paintings, sculpture, prints, illustrated books, toys, etc., all of special interest to children.

Mr. Robert Garrison, a Denver sculptor, has been commissioned to model two bronze lions to guard the entrance to the state office building in process of erection opposite the state capitol. They will be somewhat larger than life size.

An exhibition of paintings by Miss Elizabeth Spalding has been held this winter by invitation in Lincoln, Neb.

George E. Burr who is well known for his etchings of winter scenery is giving most of his time now to oil painting with which he is attaining equal success.

#### THE ART SERVICE LEAGUE

The Art Service League, Oliver Dennett Grover, president, is an organization in the Chicago region

that is endeavoring to bring together painters, sculptors, workers in the arts for commerce, architects, musicians and writers in a coöperative union. Its second annual meeting January 15th, at the Art Institute, Chicago, declared a platform in harmony with its name—The Art Service League.

Every local chapter of the League will act as a clearing house for the arts, through which workers will be brought in touch with each other, and with the public, and the marketing of art products will be conducted on a justly legitimate business basis.

The Art Service League is the outgrowth of the Pictorial Publicity Committee of the service of artists in the government campaigns to win the war. The artists having come together in patriotic work discovered the value of united interests.

#### WILD FLOWER PRESERVATION

The Wild Flower Preservation Society, Mrs. Chas. L. Hutchinson, president, is waging a double warfare for the salvation of wild flowers and their memorials in painting and etching. Quite a vogue is

spreading to increase the popularity of the painted flowers as wall decorations. Mrs. Bertha Jaques of the Chicago Society of Etchers exhibited etched pictures with water color of native wild flowers of Illinois at the Art Institute second annual exhibition of the Wild Flower Preservation Society. Mrs. Vernon Watson of Oak Park loaned her paintings of flowers, true to type and gracefully posed, and a number of men and women of the Audubon Society, the Prairie Club, the Geographic and Camera Clubs contributed marvelous photographs, genuine portraits of flowers and birds so well printed that they were real works of art. This month and until May, these delightful pictures of the out of doors, reminding everyone that spring is at hand, are traveling in Illinois, Indiana and Iowa towns and have been invited east with the Wild Flower Society collections.

#### "BARGAINS" IN ART AND A "ONE PRICE" EXHIBITION

An exhibition of works of Painters of the Forest Preserve of Cook County, Illinois, was invited to the Men's Lounge of the Hamilton Club, a political organization, in January. While the Chicago Society of Artists contributed liberally, there were a number of painters who had never appeared in public until the Hamilton Club art committee advertised the open event. It was an interesting show of landscapes, many pictures were sold and the Hamilton Club medal awarded, by popular vote. This method of bringing paintings to men who never visit art museums had honorable recognition in the large sales. The interest of viewers was continuous day and evening.

The Hamilton Club intends to have a "one price" exhibition and sale parallel to the event at the Art Institute in March. This novel commercial experiment among the artists is the result of a suggestion made by a trustee of the Art Institute, who had built up a large mail order business and declared that bargain sales would be beneficial to the art trade. Every painting will be marked \$100. The promoter of the plan stated that a "one price" sale would not interest wealthy men or collectors, but would draw the bargain hunter and persons who had never bought pictures, who feared

dealers, and would feel safe if they saw plain figures on a ticket. He did not believe the venture would disturb the legitimate picture market.

AMERICAN  
EXHIBITION  
TO TOUR  
SWEDEN

American painters of Swedish ancestry who have been holding springtime exhibitions eight years under the auspices of the Swedish Club in Chicago, have been invited by that society to assemble 100 canvases which will be taken to Sweden to tour the cities there during the summer. The American painters of Swedish ancestry who send works to the Swedish Club annually, live in various parts of the United States from New England to California and many exhibit at the National Academy and the large winter shows. The 100 canvases, excepting the eastern group, will be exhibited in Chicago at the Swedish Club the week of March 27th. They will then go to New York for an exhibition under the auspices of the American-Scandinavian Foundation, after which in a party including the painters, Birger Sandzen of Kansas, Arvid Nyholm, Charles Hallberg, Alfred Jansson, and Hugo von Hofsten, the Swedish Choral Club, and Charles S. Peterson, president of the Swedish Club of Chicago, will join the eastern group and sail for Sweden. It is intended to bring back a collection of works by modern Swedish artists for a tour of the United States. The Swedish Club was instrumental in the success of the Scandinavian Exhibition of contemporary art in 1912-13 and a collection of Scandinavian handicrafts which toured the United States.

ART IN  
MEMPHIS

Art has played a very prominent part in Club life of Memphis, this season, due to the efforts of the executive board of The Memphis Art Association. The Chamber of Commerce, has been most active, appointing various committees, to help beautify the city, among which is a committee to try to eliminate ugly signs, throughout the city, especially around the parks. Another committee to try and put restrictions on building business houses in the residential sections. There has also been much said on the building of Memor-

ials, and good advice given, as to how and what kind to erect, stress being laid on the importance of building works of art, and hence something that will be appreciated in years to come.

Through a request from the Art Association, Goodwyn Institute added to its list of lectures, a series of nine lectures by Ross Crane, who is head of the extension work at the Art Institute of Chicago, consisting of talks on House Furnishings, Interior Decoration, Gardening, and City Beautifying. These lectures were well attended.

Later the Art Association brought Joseph Pennell to lecture to the business men. His first talk was at the Chamber of Commerce, on Good Roads. One afternoon he spoke to the women at the 19th Century Club, on "What a Women's Club Can Do for Art." In the evening of the same day he spoke on "Art as an Asset."

The Art Department of the 19th Century Club, and the Art Association work very closely with the Art Gallery. They have combined a study class, taking the exhibitions at the Art Gallery, or some of the artists represented as their theme. The Association has also successfully held ten minute talks on the artists, every Sunday afternoon—one being on Robert Henri, whose paintings were on display at the Gallery. There are special days set aside for the Orphans to attend the exhibitions. An exhibition for children planned for this occasion. A Junior Art Association has been formed, in the schools.

Later in the season Mr. Frederick Allen Whiting, Director of the Cleveland Museum, will talk on "What a Museum means to a City."

One of the recent gifts to the Gallery, by the Association, is a self portrait of Wm. M. Chase, who had served with Miss Cecilia Beaux, and Miss Kate Carl, to judge the permanent gifts to the Gallery. It is through the advice of this jury, that so high a standard has been held for the Gallery.

Among the exhibitions held this season, have been,—A Collection of Paintings by American Artists, including works by Schofield, Hassam, Redfield, Beal, Dougherty, Symonds, F. S. Chase, Wiggins, etc.; a group of etchings collected by Keppel





ERATION DAY ON THE RESERVATION

J. H. SHARP

PURCHASED BY MR. JOSEPH G. BUTLER, JR. FOR THE NEW BUTLER ART INSTITUTE, YOUNGSTOWN, OHIO

& Co., including prints by Seymore Hayden, Pennell, Roth and Hassam; a Children's Exhibition circulated by the American Federation of Arts; an Industrial Exhibition, circulated by The American Federation of Arts; eight paintings by Lillian Genth, and a group of twenty-four by Robert Henri; an exhibition of pencil drawings by Charles H. Vanderhoof, with a group of thirteen etchings, the latter presented to the Gallery by the artist's wife.

#### ACTIVITIES OF THE FELLOWSHIP OF THE PENNSYLVANIA ACADEMY

Continuing the winter program of the Fellowship of the Academy of Fine Arts, Nicola d'Ascenzo delivered on Sunday afternoon at his studios, an address on "The Evolution of Stained Glass Windows from Drawing to Completion," the address being illustrated by original color designs drawn to scale, by full size working drawings, and examples of the completed windows.

The address was followed by a practical

explanation of the media used by artists in stained glass, and the technical processes necessary in the building of stained glass windows.

A large section of the George Washington window ready to be installed at Valley Forge was shown on the easel, as a typical adaption of the thirteenth century medallion window. This remarkable window had its inspiration in the windows of the Chapels at Chartres Cathedral, France; undoubtedly one of the finest and most comprehensive examples of early French stained glass.

Other examples of stained glass were on exhibition showing the later development of design and the use of silver stain as practiced by the masters of the fourteenth, fifteenth and sixteenth centuries.

Interspersed with the purely ecclesiastical windows, were seen examples of domestic leaded glass for den, library or gallery, one of the most notable of these being the panel recently designed for the Musical Arts Society.



ATASCADERO, CALIFORNIA RALPH HOLMES  
FROM AN EXHIBITION HELD IN THE FRIDAY MORNING  
CLUB HOUSE, LOS ANGELES, CALIFORNIA

The Fellowship has had an unusually interesting winter program in the addresses of Langdon Warner, who spoke on "Painting in the Far East," and Albert Kelsey on "The Influence of Environment on Education."

The Fellowship has also started a campaign for the suppression of unsightly display bill boards, and hopes to interest the authorities in this matter.

#### THE CLEVELAND MUSEUM OF ART

A Department of Prints has been organized at The Cleveland Museum of Art, Ralph King, a member of the Board of Trustees, having been appointed Curator of Prints; and it is hoped that this step may be but the beginning of an important development for the Museum in this direction.

Since the establishment of the Department friends of the Museum especially interested in prints have organized a Print Club, which purposes to foster a greater knowledge and love of prints in Cleveland and to develop the Museum collection by the presentation of gifts.

The course given for college students at the Museum this semester consists of fifteen lectures by Thomas Whitney Surette and Donald N. Tweedy on *The Appreciation of Music*. Music will be discussed not as a separate and distinct phase of life, but as one of the arts correlated to the others. Comparisons will be drawn between music and literature, between music and painting, etc. Mr. Surette and Mr. Tweedy will illustrate the lectures on the pianoforte and general singing by the students will always form part of the illustration.

During the month of March the Museum will show the exhibition of paintings by Jean Julien Lemordant, the French artist, circulated by the American Federation of Arts.

#### COMMUNITY MUSIC IN WASHINGTON

Under the auspices of the Washington Society of the Fine Arts a Conference on Music was held in Washington on the evening of January 29th. The chief speaker was Thomas Whitney Surette who told of the work that is being done in Cleveland, Detroit, and in Boston, and illustrated methods which are proving most successful in these places.

Washington is possibly doing more in the way of community singing than any other city in the United States.

Following Mr. Surette, Lt. Hollis Davenny, who has charge of the community singing in Washington, spoke briefly of this work.

Washington has also two community opera companies, one under the direction of Mr. Rollin Bond, the other under the direction of Mr. Edouard Albion.

Furthermore the New York Symphony Orchestra, conducted by Mr. Walter Damrosch, is giving under the auspices of the Washington Society of the Fine Arts, a series of orchestral concerts in the Auditorium of the Central High School, beginning in October and ending in February, which are of both great artistic and educational value. At these concerts Mr. Damrosch briefly analyzes the compositions before they are rendered, sitting at the piano and illustrating his talks himself. The attendance at these concerts for which subscription tickets are sold at a nominal rate, is approximately 2,000 each.



BRITISH  
POSTERS  
LIBRARY OF  
CONGRESS

Frederick E. Partington, Esq., has given to the Library of Congress about three hundred posters, prepared by the London Underground Railroad, and designed by many of the best known artists of England, including Frank Brangwyn, Tony Sarg, J. Walter West, S. T. C. Weeks, Fred Taylor and Hawley Morgan.

The subjects include "London Sights and Shrines," "London Amusements," "Natural History of London," "The Humours of London," "London Parks and Gardens," "Country Roads and Villages," and "Historical Portraits."

This is perhaps the best collection of posters ever executed. It sets standards in poster work, both in color and design.

The posters, while English in their design and execution, were inspired by Albert Stanley, who, ten years ago, was an American street railway manager. Called to London to take charge of the Underground Railways, he made a success of them. These posters were one of the means he used to accomplish that end. During the great war, Mr. Stanley was the British Minister of Transportation, and for his services was knighted, and afterward was raised to the peerage under the title of Lord Ashfield of Southwell. He is now about forty years of age.

ART IN  
DES MOINES,  
IOWA

Under the auspices of the Des Moines Women's Club one of the most successful exhibitions ever brought to the city was held in the Gallery of the City Library. It was the joint work of Mr. Gardner Symons and Mr. Ben Foster.

Each afternoon during the exhibition a member of the Club was in attendance, and although the Gallery was closed two weeks out of the month, owing to the fuel shortage, over three thousand people visited the exhibition.

Mr. Symons and Mr. Foster spent most of the time during the exhibition, in the city as the guests of Mr. J. S. Carpenter, President of the Des Moines Association of Fine Arts. Mr. Symons painted a number of snow scenes, in and around Des Moines. While in the city, one of these, entitled "Four Mile Creek," was purchased for the

permanent collection of the Des Moines Association of Fine Arts.

Ten pictures were purchased from the exhibit, including "Four Mile Creek," "Winter Sunshine," "Afternoon Glow," "Moon and Evening Light" and "The Shimmer of Moonlight" by Mr. Symons and "An Autumn Mood," "Autumn," "In My Garden," "Over in Goshen," and "Through the Woods" by Mr. Foster.

The exhibition closed January 4th.

RECENT  
ACQUISITIONS  
BY ART  
MUSEUMS

The Rhode Island School of Design has recently acquired by purchase an extremely interesting example of early American portrait painting, a portrait of Theodore Atkinson, Jr., by Joseph Blackburn.

The Cleveland Museum of Art has been fortunate in securing a full length portrait of Lord Fitzgibbon by Gilbert Stuart which came into the market last May with the sale of Bedgebury estate in England.

The Metropolitan Museum of Art has recently acquired the James Spencer Morgan collection of Dürer's, which includes at least one very fine impression of every authentic plate by Dürer as well as approximately two-thirds of the wood cuts and two original wood blocks. This Museum has also lately acquired as a bequest from Mrs. Augustus B. Julliard two magnificent examples of Flemish tapestry weaving of the early part of the sixteenth century.

Through the Friends of American Art of the Chicago Art Institute, their collection has lately been enriched by paintings by Jerome Myers, Harry L. Hoffman and Sidney E. Dickinson.

The National Gallery of Art has received as a gift from Mrs. E. H. Harriman a portrait of John Muir by Orlando Rouland.

The Butler Art Institute has recently purchased two paintings by Mr. J. H. Sharp from the artist, one is entitled "Ration Day," and the other "A Young Chief's Mission."

HELEN  
FARNSWORTH  
MEARS  
MEMORIAL  
EXHIBITION

A memorial and representative exhibition of the work in sculpture of Miss Helen Farnsworth Mears was opened at the Brooklyn Museum on January 21st and continued for three weeks. It

comprised 26 bronzes and 30 plaster casts, besides photographs. Helen Farnsworth Mears was born in Oshkosh, Wis., in 1876 and died in New York in 1916. She was a favorite pupil of Augustus Saint-Gaudens, and studied in New York and Paris.

The Metropolitan Museum owns her bronze relief portrait of Edward MacDowell, replicas of which are in the Brooklyn Museum and in the New York MacDowell Club. Her marble statue of Francis Willard is in the Hall of Fame in the Capitol, Washington; her monumental Adin Randall fountain, with the heroic bronze figure of Adin Randall (George B. Post and Sons, collaborating architects) was erected in 1914 in Eau Claire, Wis. Her bronze portrait relief of the artist's mother is owned by the Madison Art Association; her bronze bust of Gen. Rogers Clark is in the Milwaukee Public Library; and her bronze bust of Dr. William T. G. Morten is in the Smithsonian Institution in Washington. All of these works were represented by casts or photographs (a few of the latter) in the memorial exhibition, besides which may be noted the following, "The Fountain of Life" (Henry Bacon, collaborating architect), awarded a place of honor and a silver medal at the St. Louis Exposition in 1903 and "The Fountain of Joy."

The genius of Helen Farnsworth Mears has been widely recognized by the most distinguished critics. Her designs were spontaneous, highly independent and beautiful. Her talent for monumental composition was extraordinary, and her early death was a great loss to American art.

## ITEMS

Lieutenant Lemordant, the distinguished French painter, who gave a number of conferences in this country last spring and whose exhibition is now being circulated under the auspices of the American Federation of Arts, has recently been awarded the Legion of Honor. The ceremony took place in the artist's studio in Paris. M. Tardieu, former French Commissioner to the United States and now minister of the French liberated regions, making the pre-

sentation, in the presence of a distinguished gathering.

The Museum of History, Science and Art, Los Angeles, Cal., has recently received as an additional gift from Mr. and Mrs. William Preston Harrison paintings by Charles H. Davis, Victor Higgins, Walter McEwen, Lawton S. Parker, Walter Ufer, Charles C. Curran and Robert Henri. Mr. and Mrs. Harrison are the donors of a collection of considerable size of contemporary American paintings. A gallery for the Harrison collection is to be erected during the coming summer adjoining the present Museum.

Allen T. True is spending the winter in Santa Fe making two mural paintings for the Greek Theater on Denver's Civic Center. He is using a remodeled old church as a studio. His exhibition of sketches, studies and original canvases for mural paintings which is being circulated by the American Federation of Arts is at Lincoln at the University of Nebraska at present.

The painting by Colin Campbell Cooper of "Fifth Avenue" shown in the American Exhibition at the Luxembourg last autumn has been purchased by the French Government as were also a painting by Jonas Lie entitled "Ice Cutting" and a figure painting by Mr. Paxton.

Announcement has been made that the National Academy of Design will hereafter give a definite place in its regular exhibitions for etchings, drawings and other work in the so-called lighter mediums. This will mark an important era in the development of the graphic arts in this country.

Mr. Hermon MacNeil with his wife and family has gone to Italy to become a resident professor at the American Academy in Rome. Mr. MacNeil's appointment is the first from what is known as the Millet fund, an endowment sufficient to establish a resident professorship contributed in memory of the late Frank Millet who at the time of his tragic death was director of the Academy.



A heroic bronze statue of Robert Burns by Henry Hudson Kitson has been erected in Boston by the Burns Memorial Association. The statue stands on a knoll in the Back Bay Fens not far from the Westland Avenue gateway and overlooks the water.

The city of New York has recently established a free textile school for technical instruction in all branches of textiles. This school is located at 124 West 30th Street between Sixth and Seventh Avenues, in the building formerly occupied by Public School No. 26. It provides for a two year course in general textiles and a two year course in applied textile design. After a probationary term of five months if a pupil does not show special fitness for the work he or she will be dropped.

A memorial exhibition of paintings by J. Alden Weir is to be held at the Century Club, New York, in April. This exhibition is to be assembled by Mr. Duncan Phillips who will also write the biographical and critical essays for the handsome memorial catalogue to be issued in connection therewith.

An exhibition of paintings by Gerrit A. Beneker was held in the new Butler Art Institute, Youngstown, Ohio, during January. This exhibition included five of the war-labor posters produced by Mr. Beneker in Washington while engaged as an expert paid in the Navy Department, Bureau of Yards and Docks.

At Hammersmith, in one of the riverside estuaries of London, Nigel Playfair and Arnold Bennett have taken what was once a low class theatre and there they have made a great success with Drinkwater's "Abraham Lincoln," to see which people will come out from the West End of Town.

And all the while at the "Old Vic" in the East End, a company of Shakespearian actors are keeping alive the plays of "Our Will," playing at popular prices to packed houses; and in the intervals between pieces Grand Opera is given there.

At Covent Garden, Beecham, the English millionaire Conductor scored a success on his opening night with a most wonderful tenor—a Lancashire man, Burke—said to be the son of a miner.

## CORRESPONDENCE

### UNNECESSARY UGLINESS

TO THE EDITOR,

THE AMERICAN MAGAZINE OF ART:

May I suggest what seems to me a sufficiently important matter to be considered by THE MAGAZINE OF ART. I hope that you will think so too and feel with me that it is only artists and art lovers that can take up this task.

It is more and more a matter of real concern to see the careless, thoughtless throwing about of papers and picnic rubbish. The beauty of one art settlement after another is being ruined and defiled and all across the continent, the constantly increasing stream of tourists and automobiles leave everywhere a trail of ugliness. It is getting to be a serious matter for places to cope with locally—it really calls for nation wide education, and pledges from every one not to throw out anywhere on the landscape, boxes, tires, bottles, papers or rags.

I have just seen all these things spoiling the beauty of the spot reserved for auto-campers at the foot of Pike's Peak—and at the Soda Spring at Manitou where the delicious mineral water is free to all comers, each day papers and peanut shells and debris lie thick on all sides and papers blow about the paths and walks of the beautiful little parks along the Fountain river although there are big cans provided.

Wouldn't it be great if really a big educational campaign could be put through!

The campaign might well be undertaken in the early spring, just as every one is beginning to plan for outdoor trips, so that it will be fresh in their minds. The campaign should enlist the help of all the school children too, for this education is needed for young and old.

The campaign will give the opportunity too, for carrying out better plans for the increasing of rubbish cans and for the placing of more signs and instructions for the proper burning of rubbish and the burying of its fire to prevent forest fires; also for the protection of native flowers and of birds, and of all that goes to make the beauty and the artistic interest of the world.

The beauty of all these things is not for one but for all to enjoy, and he who takes away any of it is defrauding others.

The evil of the great carelessness of the great numbers of people in these days is an increasingly serious thing, and it will need the momentum of an influential, nationwide organization to carry a big wave of "clean up" enthusiasm straight through the land.

ELIZABETH SPALDING.

Denver, Col.

Announcement is made that the National Academy of Design will hold its regular exhibition in the Brooklyn Museum instead of in the Fine Arts Building which can not be used on account of the recent fire. The opening will take place the last of March.



## BOOK REVIEWS

**INTRODUCTIONS, PAINTERS, SCULPTORS AND GRAPHIC ARTISTS.**—BY MARTIN BIRNBAUM. Frederic Fairchild Sherman, New York, publisher.

It was a capital idea to combine these fourteen introductions by Mr. Birnbaum in a single volume. Originally each, in all probability, prefaced a catalogue of the artist's work, but they were much too good to be permitted to perish after so brief an existence. Like so few introductions they fulfill their function to perfection, telling you precisely what you want to know about the artist under inquiry and as only an intimate acquaintance and sympathetic friend could tell it. They are by no means all praise. The writer is extremely discriminating and his praise therefore when given is worth while. You are glad to meet all the people whom the author introduces, and what is more you will continue an interest in them and their works, and meeting them again you will greet them as friends. Among those introduced are Aubrey Beardsley, Charles Conder, Elie Nadelman, Edmund Dulac, Leon Bakst, Maurice Sterne and Kay Nielsen. A few illustrations accompany each introduction. Like all of Mr. Sherman's publications the letter press is excellent.

**COLOR SCHEMES FOR THE HOME AND MODEL INTERIORS.**—BY HENRY W. FROHNE and ALICE F. and BETTINA JACKSON. J. B. Lippincott Company, Philadelphia, Publishers.

This is a unique publication. It consists chiefly of a series of full-page plates illustrating interiors and giving color schemes for their decoration. These interiors have all been composed for the purpose and then photographed. The furnishings are contemporary and American made, the color schemes, each one of which is different and of necessity printed in color, show floor coverings, wall coverings, furniture coverings, drapery stuffs, etc. There is one page of explanatory text with each. The rooms chosen for illustration are of a type to be found in the homes of those of moderate means, neither the cottage nor the palace, and their arrangement is most excellent. In aspect they are essentially of the present time and of our own country. None would

mistake these interiors for anything but American, but they are American of the soundest and best type, drawing upon tradition, but well adapted to present day use. The series covers drawing room, sitting room, dining room, bed room and nursery, and manifests how wide a range there is for choice and how really excellent is the design of American made furniture and fabrics.

**THE PRACTICAL BOOK OF INTERIOR DECORATION.**—BY HAROLD DONALDSON EBERLEIN, ABBOT McCURE and EDWARD STRATTON HOLLOWAY. J. B. Lippincott, Philadelphia, Publishers.

This is essentially what its name implies—a practical book of interior decoration house furnishing, etc. The first half is devoted to a historical survey of the several periods which must of necessity serve as a background for any study of this subject. The second half, which by the way is a little more than half, deals with the problem in its present day aspect, treating in successive chapters, color and color schemes, walls and backgrounds, floors and their covering, windows and their treatment, furniture and its choosing, decorative textiles, artificial lighting and lighting fixtures, pictures and their framing and decorative accessories. The chapter on pictures and their framing is particularly interesting, and the examples of picture mouldings which are given as illustrations are of an admirable type. This chapter is in a way typical of the whole and illustrates how very definite and enlightening it all is. It is a thick volume of about 450 pages and contains numerous and most excellent illustrations—illustrations which literally illustrate and which have undoubtedly been chosen with extraordinary care and judgment. For every home maker and for those interested in interior decoration as an art this book can not fail to be of great value.

**PICTORIAL PHOTOGRAPHY IN AMERICA**, published by the Pictorial Photographers in America, Tennant and Ward, New York, publishers' agents.

This book contains one hundred reproductions of prints by the leading pictorial photographers with an introductory foreword by Clarence H. White, president of the Pictorial Photographers of America.